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Carol Towarnicky: Male Myths Debunked, Page 60/Larry Fields, Page 62

PEOPLE, Page 59/Shore '85: Bridge Fishing, Page 65

Quotable

"Let's face it, Joan. When you were young, fossils were wet."
David Brenner to Joan Rivers

FEATURES

Philadelphia Daily News
Thursday
August 22, 1985
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'HOMETOWN' MUST TAKE CHILL OFF

NEW YORK — When glowering becomes an Olympic sport, look for Andrew Rubin to end up on the medal stand.

We're sitting in a makeshift dressing room in what used to be a pier on New York's Hudson River. Down the hall, Rubin's fellow actors on "Hometown," a series about aging hippies awash in the '80s, are rehearsing a scene before an audience of bored technicians. Until a moment ago, Rubin, who plays a melancholy rock star on the program, had been beaming a smile at me that made his already well-lit dressing room look like a Baskin & Robbins franchise. But that was before I made a certain inquiry about the seeming resemblance between "Hometown," which debuts tonight at 10 on Channel 10, and *another* comedy-drama about aging hippies awash in the '80s — the movie "The Big Chill." It was then that Rubin's smile turned first into a grimace and then into a glower so fierce it seemed as if a solar eclipse had suddenly blotted out most of lower Manhattan.

DAVID FRIEDMAN

"I don't understand you TV critics," Rubin began, taking a position that hardly makes him unique. "You say you want to see something better on TV, something substantial, something that deals with adult situations in an adult manner ... well, that's exactly what we're trying to do on 'Hometown.' Yet all you critics want to talk about," Rubin harrumphed, "is how similar the show is to 'The Big Chill.' Give us a break, will ya?"

I'd like to, Andrew, I really would. "Hometown" is a series with an intriguing premise, a truckload of promise — and, unfortunately, one big problem: as well-meaning as it undoubtedly is, it's Dull with a capital "D."

And what worries me most about the show's prospects for success — and, believe it or not, I really *do* hope the show rights itself before the corner-office boys pull the plug on it, no matter how unoriginal it might be — is that I'm precisely the kind of person the creators of "Hometown" are hoping to reach.

Starring in "Hometown" are (top row from left) Daniel Stern, Christine Estabrook, Margaret Whitton and John Bedford-Lloyd; and (second row from left) Franc Luz, Jane Kaczmarek and Andrew Rubin

Like the seven characters in its cast, I, too, am an aging hippie awash in the '80s. Like them, I took part in protest marches and did my own psychedelic "experiments." Like them, I'm still close with college friends even though it's 16 years since we all graduated — heck, the college we went to was named in Lisa Birnbach's college guide as one of the great hippie schools of the '60s. I'd *love* to watch a well-written, touching and funny TV series about people like myself. I haven't seen one yet, though.

One thing wrong with tonight's "Hometown" episode is that while writer/creators Julie and Dinah Kirgo — who say they came up with the idea for "Hometown" years before "The Big Chill" went into production — have fashioned believable

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IT'S A 'ZAP' FROM BOWIE AND JAGGER

By **JONATHAN TAKIFF**
Daily News Staff Writer

It was a highpoint of "Live Aid." And starting tomorrow, Mick Jagger and David Bowie's joyous, jumping "Dancing In the Street" music video will be rocking out anew in 50 area Budco movie theaters as a "Music Zap" to benefit the Live Aid foundation.

Nationwide, the theatrical presentation is expected to reach a record 5,000 movie screens — 25 percent of all movie theaters — as a companion to 14 feature-length films.

The "zaps" are 35-mm music videos re-cut for theatrical exhibition and re-mixed for Dolby four channel surround sound.

Eastman Kodak, one of the sponsors of the Live Aid television coverage, has also put its support and logo on this theatrical presentation, and come up with a customized opening, which features a montage of still photos taken at the Philadelphia half of Live Aid July 13 by two crews of Kodak photographers.

The close of the piece freezes on the 800-LIVE AID pledge phone number — which was prematurely shut off after the event but has since been re-activated to meet the persistent public interest.

To date, Live Aid has raised more than $60 million for African famine relief, far exceeding concert mastermind Bob Geldof's original $12.5 million estimate.

The "Dancing In the Street" video should be doubly effective in raising the ante, since proceeds from the sale of the Jagger/Bowie "Dancing" single, released Wednesday to record stores, also will be donated to the relief project.

Music Motions, the New York firm that distributes Music Zaps, will be maximizing the visibility of the theatrical showing by distributing posters for display in record retail outlets and theater lobbies.

"The response during the Live Aid event was overwhelming," remarks Music Motions president Tom Hayes. "And," he adds "we hope to rekindle

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Big Jazz Night Has Life on Tape

Associated Press

The historic "One Night With Blue Note" concert, which united some of the jazz world's greatest last Feb. 22, has been made into videocassettes for the new Blue Note Home Video.

The two hour videos feature keyboardist Herbie Hancock, Bobby Hutcherson on vibes, Art Blakey on drums and guitarist Stanley Jordan. There's also a piano solo by McCoy Tyner, Charles Lloyd's brisk "Tone Poem" and a ballad by alto sax player Lou Donaldson.

"It was a magical evening," said Bruce Lundvall, Manhattan/Blue Note president.

RCA records plans to release a second package of material by the late Sam Cooke. The new double LP, "The Man and His Music," will feature Cooke's performances of his own compositions. Last spring, RCA released "Sam Cooke Live at the Harlem Square Club, 1963." Cooke died at the age of 33 in December 1964.

David Bowie (left) and Mick Jagger shake it up in their "Dancing in the Street" video

VIDEO

Continued from Page 57

that spirit."

Bowie and Jagger cut their remake of the Martha and the Vandellas tune in East London two weeks before Live Aid, after producers of the Live Aid international telecast told the stars that their intended trans-Atlantic duet (Mick in Philly, David in London) would be technically impossible.

Both the audio recording and the video were produced in a single 12 hour day and night, which explains the congenially sloppy look to the video product, and which probably qualifies the effort as some kind of Guiness Book of World Records entry.

Says Jagger: "The whole thing was a spontaneous idea. It reminded me very much of the way things were done in the early days of my career."

Adds Bowie: "Recording and filming in such a frenetic manner is like shooting from the hip.

"You don't know if you're going to hit the target or not. There's no time to correct mistakes which is the major element in giving it an explosive feel."

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BUDCO ORLEANS 8 Cottman & Bustleton, N.E. Phila.
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• BUDCO BARN 5 1½ Miles S. of Doylestown on Rt. 611
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